

REWRITE



The Magazine of Effective Writing

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Twenty-five cents

"HOW DO I GET EMOTION INTO MY MSST?"

The task of putting emotion into your ms. is a real problem. It is one that every inexperienced writer, and professionals, also, should think through for themselves. Because emotion of the right sort and appropriate to the story or theme, is perhaps the most important hook you can apply to a reader. You can be right as rain, logical in every part of your material, but if you don't make the reader feel the impact of what you write, he will not be impressed and may slip off your baited hook.

Perhaps the first lesson to be learned is that sense of reader identity with a story, or whatever theme you are handling in a poem, essay or article. Most readers think it is entertainment they are seeking. But the real factor they crave is a widened, heightened awareness of life, an extension of the experience they build up over a lifetime. A reader can live only one life, but in magazines and books, the stage and other visual media, he can stretch the range of his faculties immeasurably. You can take him to a far corner of the globe; you can take him out of himself; make a little, craven man realize what it is to be bold, adventurous, and courageous. We are the product of all which we experience. So, as all of us want to see how the other half live, and to experience, fully and vividly, as if we were living out right here and now in the immediate present the rich lives of those characters a writer asks us momentarily to identify ourselves with our own inner personalities with.

Every good "story" you file with readers, is a blend of emotion and logical intellect. But if you make it really come alive in the manner I have just described, you have taken the first step in creating emotional impact. The second is to use visual pictures, so that the reader can help to tell a story himself. The other day I visited a lady who is old and had fractured her hip. She probably has not long to live. I wrote a letter to one of her relatives, trying to give the latter a full account of how the sick woman looked and felt. I described the painted bed, clean gray walls, the little things a nurse said and did. I mentioned things & thoughts connected with the emotional overtones of a situation where death might not be far away. The woman to whom I wrote told me my letter was wonderful. "I felt as if I were there.. You told me all the things I wanted to know about Alice."

That brings up a paradox, two paradoxes. A writer must feel the mood and emotion of the thing he writes about or he won't make that bit of life come alive. On the other hand a "true experience" is seldom anything but as dull as a sports announcer's broadcast of a baseball game being played in a distant city. The roar of the crowd, the sportscaster's en-

lightened emotional enthusiasm are missing. So, what seems most real on the printed page is an artificial concoction, and the writer who apparently feels the least and goes in to his job coldly and calculatingly, is the most likely to succeed in making the reader feel. It is the old story of the actress who achieves with technique what her less experienced competitors cannot do with pure emotion.

Let us analyze this apparent contradiction. I have already referred to "reader identification". But to make the reader feel, it is necessary to understand two other elements, or principles. The first of these is that of emotional projection. It is not your emotion that's important, although you must have it in order to light up the reader. As a matter of fact in the real sense of the word an author's emotion has very little to do with the emotion he is portraying. He is touched by the dramatic possibilities of an emotion he visualizes. But then he becomes absorbed in doing a tender, sensitive job. His emotion therefore, springs from his feeling of craftsmanship in achieving the effect he is intent upon creating in the mind and heart of a reader. This is the second element.

Somerest Maugham told in "Of Human Bondage" of watching his mother die and realizing he was taking in all the touching little bits, which would make a reader feel as he should have been feeling at the moment. Heartless? Well, it can be, or it need not be. If you view and tell such a scene in the spirit of cynical bravado, yes. But if you write as a craftsman and make the reader a better human for having seen a bit of life through a creative imagination that you alone can offer, most decidedly no.

Making the reader feel as you do, requires not only an emotional, but also intellectual sensitivity on your part, together with a creative sense of the story values. That is why great writers are sometimes spoken of as "born" story-tellers. Their ability exudes, shall we say, not only from their heart and mind, but also their very flesh and temperament, the personality and spirit that is their tiny spark in the night lit from that infinite torch that to a greater or lesser degree illuminates us all.

The "born" story-teller has an instinctive sixth sense for the right and appropriate emotional appeal to the reader. This is not an act of genius, however. It can be developed by knowing your markets and readers. And also by knowing people. If you understand what is "natural" under varying circumstances so that your characters come alive, and if you develop by long practice that skill for seeing the important, dramatic, touching sights, sounds, actions, thoughts, you'll be on the way. Finally, if you use words trying in with people's emotions, you'll ring the bell.

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<u>AMERICA</u>	<u>William E. Harris.</u>	<u>DEMAND</u>
<u>IS WHAT</u>	<u>Elva Ray Harris.</u>	<u>A STRONG</u>
<u>YOU MAKE IT!</u>	<u>Editors.</u>	<u>FAIR "U.N.I."</u>

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TELL YOUR FRIENDS about REWRITE. They will like, and so will you, our great new CENTRAL MS. MARKET FILE. No other magazine offers a similar personalized service, on so accurate and widely covering, and individual basis.

LET US LABOR CREATIVELY

This month, in which we celebrate our nation's independence, let us think seriously how we can build a better world, and America, that will truly fulfill the promise and goals of our belief in a dynamic democracy. We can have Liberty, Freedom and Opportunity for all, if we are willing to work realistically and positively for these things:

(1) A Strong UNITED NATIONS. The world needs a central body, a forum where the nations of the world can iron out differences, exchange ideas, plan for each other's mutual benefit and lay plans for more enlightened living.

Such an organization does not need all of the nations to function. It does not need the Russian bloc nearly so much as the Russians need it. All it requires is the active support of a majority of determined democracies working purposefully in unison to build up a civilization of peace and orderly friendship among the nations that are members. The rest will quickly see the light.

(2) A Stable Dollar. We are throwing away a priceless birthright with our deficit financing and inflationary "printing press" monetary system. It can only lead to insecurity and national disaster. We need bankers with the wisdom and politicians with the courage to put a floor under our American dollar. But the grassroot home folk can see to that, if they have a mind to.

(3) Industrial Peace. There is no need a no place for Strikes in a world where production is geared to every man's needs instead of a material prosperity for the few. Capital and

labor should get together, realize that the most important person in their community is the retail customer whom they are both dedicated to serve.

(4) An Overall Economy. Modern industry, by its excessive costs, substitution of shoddy substitutes and protecting tariff walls and "make work" chicanery is cutting its own throat. It is not faulty distribution, but selfish, monopolistic greed on the part of both Capital and labor that prevents the servicing, and satisfaction of the needs of millions of potential customers. God's bounty is intended for man's use, not his exploitation.

The wheels of industry are humming now. But unless we learn to exchange the products of our labor with the workmen of other nations, they will not always turn. And a generation that was given birth and youth in a depression era, will not accept lightly a return to those ills. "Our time to act is short" is a popular saying these days. But unless businessmen and politicians learn their lesson, and fast, there will be no security for anyone...Folk who live close to the soil, recognize the amazing fertility of nature. But we must build with it, not destroy. So, let us think of that this Fourth of July.

ROCKY MOUNTAIN EMPIRE, E.I. Howe, Denver 1, Col., (Sunday Mag., DENVER POST) is planning a short-short contest (1,000-1,200 words) to start off a new tabloid format this summer. Watch for details. Circulates in 13 states.

OUR LITTLE FRIEND, Eugene Sample Mountain View, Cal. in its juvenile stories "avoids" stories which personify animals."

A writer who sells a lot of words, said to us recently: "Apropos of your comment on writers beefing to editors about rejection slips, such writers are not stupid but it shows them up as the rankest kind of amateurs. They'd be better off spending their valuable time in writing...instead of puerile tantrums."

Every writer has a right to "bail" an editor when he feels he has been unfairly treated. Most editors are willing to talk it over if you call an unsatisfactory condition to their attention. But you should (1) size up a man and (2) calculate the risk of losing a market. It's much better to win over an enemy, than to lose a friend. And editors, like umpires, always have the last word. Be smart!

CLEVELAND ATHLETIC JOURNAL, Donn R. Rickert, 1118 Euclid Ave., Cleveland 15, Ohio, was listed recently by one of the writers' magazines as wishing "NEW YORKER" treatment, with Cleveland substituted for NYC, on sports and civic events, and pays good rates by arrangement with the editor. A professional writer comments wryly: "I discovered that meant a fat lip's word and—only the words that they wanted."

Editor cutting like that is a Problem.

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FUNDAMENTALS OF GOOD POETRY

By Elva Ray Harris

WHAT GOOD IS FORM?

Experimenting poets are asking the question, "How important is it to stick to traditional forms?" Or, "What's the purpose of employing a regular pattern?" And, "Is it necessary to write just the way someone who has gone before me has written?"

Let's examine form and see what it's made of and what it has to offer a poet. Someone has said that form is to poetry as a frame is to a picture. It serves to enclose the poem, to cut it off from its surroundings, to set it apart.

Form is much more than that. It is a whole set of carpentry tools, and with it (if you are a good carpenter) you can build any kind of poem: a French villa, a thatched hut, Cape Cod cottage, or a modern sardine box. You can take the plans someone else has drawn up, if you think they will answer your needs in every respect. Many poets have gone back to the architect Shakespeare and have made good poems on his model of the sonnet.

When you use an established form, it's like writing to BETTER HOMES & GARDENS for one of their house plans. This is a wise thing for you to do if it fills your need. Others take an established pattern and vary it, changing it here and there the better to accommodate, or give full expression to the ideas they desire to house in it. Still others start from scratch, making their own patterns for their own poems.

Two variations of a poem were sent in recently to us to analyze. One was written in blank verse following the rules to the letter. The other departed from that particular form here and there, ending a line simultaneously with a sentence, shortening a line, & so forth. The poet was puzzled and worried. To her it seemed the second version was better. And must she stick to form? Of course the second version was better, because this poem could not be forced into the plan, and pattern of blank verse. It needed a bit more freedom. The poet as architect must make allowance for its need. And in doing so, this poet was not abandoning form as she feared. She was merely casting aside one form which did not fit, for one that did.

There has to be form in poetry just as there has to be form in prose. A poet can either, for example, use an established form or invent his own pattern to fit the poetical experience he is trying to share. Guarding, in the case of the latter, against inadvertently slipping into a prose pattern. The terms "meter" and "rhythm" have sometimes been used interchangeably. Both prose and verse always possess rhythm, but only verse has meter. If a poet departs too far from meter or

varies it too greatly, he may slip across the dividing line between the rhythm of poetry & the rhythm of prose.

All the so-called devices in verse writing are a part of form: rhythm, rhyme, onomatopoeia, alliteration, assonance, line length and so on. You need not use them as they've been used before, if it serves your purpose better not to. But use them. They are tools, your tools, and you can build a better poem with them than you can with your bare hands.

But they are only tools. They are not the finished product itself. If you give a piece of writing perfect form and nothing else but form, it is still not a poem, though it may resemble one at first glance. A carpenter can take his tools and build a structure, which is a reasonable facsimile of a dwelling, but when you examine it closely you see that it is really a henhouse. It may have all of the form of a house for human habitation, but you will see there's something lacking. It is the same with verse in which too much attention has been paid to form and the essence of the poem is forgotten. It may look well on your ms. page, be rhythmical to the ear, & still be prose however well disguised.

A good poem often means a great amount of work, and even if it comes spontaneously, an expenditure of much effort. The prolific or facile poet is not always the great poet. We received for review a month or so ago a book that the author bragged about dashing off in a hurry. A casual reading revealed only too well the fact that little thought had really been put into the book. The reader didn't need the confirmation on the jacket. Each page carried a poem arranged roughly in the form of a sonnet. But the words merely added up to a series of little prose pictures. The author was fooling no one except (maybe) himself and his publisher.

If form is overemphasized it can make poems seem very labored. A good example of this is Poem 276 of the collected poems of S. S. Cummings:

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r-p-c-p-h-e-s-a-a-g-r
who
a /a w(e loo)k
upnowgath
FFEGORHRASS
eringint(o-
aThe):l
ea
ip:
S
(r
riving .gRRKaPaPhOs)
to
ree(be)rren(eom)gl(e)ngly
,grasshopper:
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The subject of the poem is a grasshopper. (The first inkling one gets of this is when he reads the last word.) If you study the poem hard enough you will see eventually that

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the poem is laid out to represent to the eye what it is like to see something vaguely in the grass, and a moment later when it jumps to realize it is a grasshopper.

Three times during the poem the letters of the word "grasshopper" are scrambled & placed on a single line to represent to the eye and ear this thing in the grass, of whose identity we are not quite certain. My reaction to the poem is the same as to any puzzle I have solved. "Oh, I see now. Clever." But beyond that I do not get any emotionalized kick out of the piece. The poem can be likened to a drawing of Abraham Lincoln done on the typewriter. Why go to the trouble of backing and spacing, when a few quick brush strokes would do the job better?

Form is indeed a necessary thing, a valuable tool functioning to set off the spirit of the poem. But when it is allowed to take the place of the poem, it becomes merely an exercise in technique. After all, language, writing is communication. When you indulge, let us say, in the use of private symbols or when your use of generally recognized words and phrases becomes too subtle, you are destroying your very *raison d'être*, your basic reason for being important or interesting or entertaining to another human being. Most of us cannot afford the luxury of permitting form to become an end instead of the means, which it should be.

A BOOK FOR POETS

LIFE. e. e. cummings. Oxford University Press \$2.50. A small volume of 71 poems written over a period of 6 years. That delightful quality of child-like originality, so necessary to poets, has become an obsession with cummings. It has run away with him to the point that it makes him write in a private set of symbols, a language of his own. To the general reader it is a secret code. His over-emphasis of form makes many of the poems in this book merely interesting exercises in a specialized and unconventional technique.

SOME NEWS AND VIEWS

CHRISTIAN SCIENCE MONITOR, 1 Norway St., Boston, 15, Mass., reports "we are not using verse in Columns for Children now."

RECALL Magazine, Janet Blech, 8480 Beverly Blvd., Los Angeles, Cal., is a small but good market. The June issue carried two articles (both by writers who are acquaintances of ours) and two short stories. Light romance and a family story about a boy combining humor with a pull at the heartstrings.

LIFE WITH MUSIC, Richard Drake Saunders, 3309 Barham Blvd., Hollywood 28, Cal., is a small monthly (the last issue we saw, however, was marked "May-June") issued by a non-profit corp. devoted to encouraging the development of music and musicians. Its large

ly staff-written. But the issues we examined carried one or two articles (one by a freelance we know) and one short story. One of our **WCS Family** has sold this market and reports it is a pay-on-pub. book and a little slow, but she got her check. A musical background for the stories is required, naturally. Articles must also be tied in, too.

Juvenile Writers' Section, Authors' Guild. This group held a meeting in NYC in May. It must have been a very stimulating meeting. A number of editors and writers spoke. Margaret Leaser, longtime Doubleday juvenile editor led off with some sound warning against bad books written in a hurry or to fill demands suggested by librarians and salesmen. She said good books are written by writers, who "write what they want to write & not only have a good story to tell, but also have respect for their audience."

Anne Richter, editor of the **Literary Market Place**, pointed out that there are very few cities in the U.S., where children's books are given good & thoughtful reviewing. Even the NYC papers handle only a handful. "This sounds like an opportunity for enterprising writers & editors, I would think. (Here are some staggering figures to use in selling a column idea along this line: 30% of the total book business is said to be in the juvenile field, 5% in the adult fiction field.)"

Mrs. Frances Clarke Sayers, supervisor of the work with children in the NYC public libraries, said juvenile writers are under the greatest pressures & propaganda:

- (1) Writing to sell. Mass audience appeal.
- (2) "Do gooders", who want to "educate" the children along idealistic lines.
- (3) Child psychologists, who change their ideas as to what is good for children.

Mrs. Sayers urges authors to write for children, not for parents, educators and idealists. (A difficult thing, because publishers sell most of their juvenile books to all 3.)

Mrs. Sayers added: "The art of writing is the ability to make one's reader feel as the writer has felt, and to share in one's writing the revelation of life. Feel & then write. Give the best in you to your writing & count yourself among the blessed in your choice of an audience." (Amen, six times. Ed.)

Merle Miller said: "One is never an artist until he has been told so by someone competent to judge. Until that time he is only a writer. The title of artist must be earned." He added that in a survey he made he found: "only 42 people able to make a living writing serious adult (book) fiction." He quoted Ernest Hemingway's plan for the future—"To keep healthy, to write as well as I can, and as honestly."

A good meeting, indeed!

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A GOOD MARKET FOR CHRISTIAN WRITING

GOOD BUSINESS, James A. Denker, Lees Summit, MO., reports "we are always in the market for good material: articles 800 to 1,600 words; fillers, 30-400, poems up to 30 lines, cartoons & photos for cover illustrations.. We pay a minimum of 1¢ per word for prose & 2¢ per line for poetry; very good rates for cartoons & pix. We frequently exceed 'minimum' rates for good material.

"It's necessary that contributors be conversant with the Unity School of Christianity viewpoint, and that material be interesting, factual & illustrate the theory that—'Christian principles are the best basis for business, the last word in economics'. We're always glad to furnish sample copies, & our pamphlet."

HARPER PRIZE NOVEL CONTEST, Harper & Brothers, 49 E. 33rd St., NYC 16, is open. It is for both new & experienced writers, a great book being the principal objective. It offers \$2,000 outright & \$8,000 advance royalties 6 months after publication. Ms. of average length (60,000 — 180,000 words) preferred. Should be accompanied by a letter to identify them as entries. Closes: June 1st, 1951.

PERSONAL ROMANCES not in market for poetry

Getting on Together

Church Merger, The National Council of Community Churches, 1320 Cambridge Blvd., Columbus, Ohio, reports that at a convention at Lake Forest College, Chicago, Ill., August 16-20, it will merge with the Biennial Council of Community Churches. The two organizations represent nearly 300 small town community, federated, union & fellowship protestant churches. This is a fine idea, and it could make a feature news story in your community, or an item of fact for more general pieces about people working together.

Merk Reinsberg, 1300 Indiana Ave., Chicago 5, Ill., is a publishing house that "specializes in 'creative biography': personal narratives of high literary merit, by and about the world's most interesting people. Especially autobiographies of political leaders, imaginative scientists, pioneering businessmen, writers, editors, artists."

Stating its belief that a book "should be a personality", this firm recommends several books by other publishers in announcing its own book, "A Life for a Life" by Margaret Anderson, whose earlier "My Thirty Years" has long been "o.p." Miss Anderson founded "The LITTLE REVIEW" (1914-29) the first "Little" magazine, in which she published "Ulysses", by James Joyce (the P.C. burnt it out!) & a long list of stories that are classics now. Next year MR will issue: "The Little Review Anthology", edited by Miss Anderson. Without doubt it will be a collector's item.

COMRADESHIP OF PEACE, see, 216 High St., Slough, Bucks, England, or Fred Seddai, Wuppertal-Elberfeld, Weissenturgasse 27, the British Zone, Germany, has sent us a folder written in English & German, describing its program and 3 books it has published. Comradeship for Peace is a loosely organized, non-political group of men and women, seeking to achieve & strengthen mutual understanding by personal contacts and cultural activities. "The moment we can unite in common activity, differences in peoples & races appear to be merely nominal." (amen. Ed.)

This organization publishes MANUSCRIPTS, an international collection of articles, verses, stories, news items and letters-to-the-editor (Fred Seddai). "It is the policy of the magazine to publish the work of those whose attempts to write were interrupted during the recent years of war & crisis. And also to foster reconciliation."

We hope to report on the quality of writing as soon as we receive copies.

THE WRITER AND THE BOOK

If a day should come when you stare at your typewriter in weariness and boredom because nothing in your experience or imagination appears vital enough to compel your writing, go to the Scriptures. There is an age-old store of wisdom and inspiration, rich, satisfying food for your mind, a treasury of beautiful and poetical ideas. Read, and rest your mind tired from trying to be keen and sophisticated. Feed your hunger with thoughts of truth and goodness. Then, in the words of David to his son, "Be strong, and of good courage and do it—for the Lord will not fail thee till thou hast finished."

David was talking about the building of the great temple of the Lord, but his words apply very well to the problems of the writer who is trying to do a good job in a difficult period of history.

It matters little to what page you open in the Book. God is in every line. "He understandeth all the imaginations of the thoughts, if thou seek Him, He will be found of thee." That is surely meant for a writer of fiction.

Are you a poet? Read in the First Book of Chronicles about the captains & the princes of the tribes of Israel. Repeat the beautiful names for their sheer music: Issachar, & diel, Azmaveth, and the more familiar ones, Gilead and Sharon. Read about the appointing of the overseers, "over the vineyards, over the olive trees and the sycamores that were in the low plains, over the herds that were in the valleys, over the herds that fed—in Sharon."

Perhaps you will say that you have "never written religious poems". At least you will write, or try to write only truth. Every poet has that for his sin, and grieves over his

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shortcomings, when a shallow or unworthy or mean thought comes out in words. For depth and truth, read the Bible. It will help you to write with impact, more beauty and power no matter whether you are doing nature lyrics, philosophical sonnets, or juvenile poems and just routine light verse.

And not only will your writing be strengthened and sweetened, but you yourself will be a better, finer person, when you have made the Bible your handbook and daily inspiration. "When you have tasted the good Word of God."

Mary Billings

Thank you, Mary, for some good thoughts. Mary lives in Maine, "where the trees—grow greener". We are pleased at the good pieces members of the WCS Family have been sending in to help each other. We like this spirit of working together for mutual fun & profit. It is the epitome of good neighbors.

EXCLUSIVE

SOMETHING TO KNOW & THINK ABOUT!

A serious rift has developed in the ranks of the Associated Business Writers of America. Since the former member of that organization and one of the original founders, who was the immediate cause of the rift is also a member of the WCS Family, as are also several other ABWA writers, we have no wish to take sides. As a matter of fact, we believe we would be hurting rather than helping the cause of all writers (which is dear to us!) by doing so.

No, we would like to do a more constructive act. The ABWA is holding a convention—in Kansas City in August—and we would like to urge the members at that time to get behind closed doors and settle their "differences" without recourse to any publicity on the part of either side. Perhaps a down-to-earth talk by some wise editor, who is good friend and father confessor to the group is the kind of medicine that would help. Certainly if there is anything we can do, members of the two families have only to bring it to our attention.

But whatever the decision, we believe the future of the ABWA will stand or fall on how the membership faces its responsibilities at the convention. And you can bet your boots, that editors will be watching, will know via the grapevine, as we hope we will, if these business writers face their problems in the manly, democratic way or in the small, petty manner of some women's clubs, which hold together simply because of the social climbing ambitions of certain of the members.

We believe, as we have said many times in REWRITE, that there is a great need for all writers to stick together. You can't win by attacking or heaping abuse on editors. You can by writing better & helping each other.

HOW'S YOUR BATTING AVERAGE?

Here are the sales reported to us in this past month:

Bernhard A. Roth

Article: FORD TIMES

Lillian Everts

Poems: The "Akademie Raymond Duncan Poetry Prize, 1950" in Paris, France.

Mary Billings

Poem: THIS DAY.

Marjorie Scheuer

Poem: NYC TIMES, CHRISTIAN CENTURY.

Marcia Barnard

Poem: Raleigh, N.C. NEWS & OBSERVER

Graham Hunter

Cover Cartoon: YOUNG CATHOLIC MESSENGER

Helen Langworthy

Radio Quiz: HOLLYWOOD QUIZ.

Florence M. Davis (Mrs.)

Short Stories: EXTENSION, JUNIOR LIFE & MODERN ROMANCES.

Franklin M. Davis, Jr.

Short Stories: COLLIER'S—Army Short Story Contest, BLUE BOOK, ADVENTURE.

(Frank is Mrs. Davis' son, a major in the U.S. Army.)

Carrie Esther Hamill

Article: JACK & JILL.

Story: OUR LITTLE FRIEND.

Lucile Coleman

Poems: AMERICAN SCENE, POET'S CORNER, Inc. (Indianapolis, Ind., publisher of CURRENT COPIA), First Prize, State Flower Prize Contest.

F. Louis Friedman

Articles: MOTION PICTURE, SCREEN GUIDE, THE GREGG WRITER (Reprint).

Winona Nichols

Articles: HOME, YOUTH'S COMRADE (Series)

NOTE: tell us about your sales, or experiences with editors. It often helps us to be of assistance to you. We may be able to suggest markets you can crack.

Many writers are sending us their information about market conditions. Even—recent copies of specialized magazines. We always try to reciprocate with others in the field of interest of our correspondents. Please be sure to date and quote sources of any tips. This helps us to keep our records accurate. Note how we have tried to squeeze copy so as to give you all the news we possibly could. More Subscriptions will help us to give you more and better direct tips from editors. We depend entirely on your support, writers.

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MEET A NEW EDITOR

In June TEENS introduced its readers to a new editor, Miss Nettie Belle Butler. From the Univ. of Mo. Journalism School (Bob Neal who is a member of the UMN Conference staff, teaches there and is desk chief of the Columbia MISSOURIAN). She has also already had 3 years' experience with the Am. Baptist Publication Society, publishers of TEENS. In her spare time she writes poetry, devotional services and educational work at her church.

TO CLARIFY A PUBLISHER'S POLICY

There has apparently been a misunderstanding by some poets regarding the publication program of the Twynne Publishers, John Ciardi, 42 Broadway, NYC 4. One of their undertakings is a First Book of Poetry Contest. It closes annually on July 1st. Marshall Schach won the 1949 award. Archibald MacLeish will judge the 1950 competition.

Another project is Twynne Library of Modern Poetry, which undertakes to publish six books of poetry annually, plus a bonus book—a sort of poetry book club, which distributes the 6 books individually or as a whole and in a special autographed series. It is an attempt to serve poets and build an audience for them. The bonus book this year is: "Mid-Century American Poets", edited by Mr. Ciardi. Fifteen poets select their own specific examples of their work and with leadership from the editor discuss the creative problems. Mr. Ciardi's "live Another Day" is one of the 6 books of poetry, which isn't at all surprising since he has won many prizes and is an active protagonist for modern poetry.

"Our 'First Book Contest' is simply one of several parts of this generalized list, devoted to losing us some money in the interest of publishing good poetry. Thus far, we have managed to do both." Thus Mr. Ciardi's summary of the first year's experience. We hope that poets and readers will help change red ink into black. It will mean much to poets, if they do.

WE DO NOT WANT THIS KIND OF MONEY

On May 15th, just too late for us to tell you in our June issue, Random House announced to booksellers that beginning Sept. 15th, the price of "Modern Library Giants" will be reduced from the present price of \$2.45, to \$1.95. But here's the rub for the poor retail customer: from May 15 to Sept. 15 the bookseller may buy Giants at the \$1.95 list minus his usual discount, but he can sell them at the \$2.45 figure! This is the publisher's method of sidestepping a rebate on stock ordered at the higher figure. "Clearly," adds the publisher, "the more Giants you sell in the next 4 months, the greater your profit." (At the cost of our customers, \$4.)

We consider this the kind of trade secret,

that cannot, and should not be kept. It is bound inevitably to create ill feeling among customers, and to do a disservice for books as against other media of entertainment and instruction.

So far as the WRITERS' BOOK CLUB is concerned, any orders for "Modern Library Giants", that we receive prior to Sept. 15th, will be billed as of the 15th, at \$1.95. We do not make money by selling our customers short—fair trade or no fair trade.

WHAT ABOUT SCIENCE-FICTION & TELEVISION

On another page this month we list several Science-fiction markets and have tips on this field. We have bided our time in listing this field, just as we have side-stepped Television. Our aim is to help writers to sell, not just list markets that glitter in the manner of gold-bricks, but which aren't open to the average free-lance.

We believe, however, that Science-fiction is more than a new fad. In a scientific age it is only good sense to realize that it is likely to have a great future. At present, a great many editors are scrambling to get aboard the gravy train. A number of the pulp chains are readying books; it is certain to become a regular department, parallel to the present "bread-and-butter" ones: Love, Confessions, Detective, Westerns, Air. A few publishers in the book field, including the 25¢ reprint houses, are showing an interest also. The Hayden Planetarium is already accepting reservations for the first Spacebook. I predict that within the next 5 years modified Science-fiction stories will be relatively common in the slicks.

But we strongly urge writers (1) not to be of the opinion that anything with a Captain Nemo or Superman in it will immediately sell as Science-fiction. On the contrary, (2) we urge young writers to consider this field as a lifelong potential career. To be a success in it, you will need a lot of technical background as well as imaginative flare for the telling of stories. It is a well known fact that many leading scientists indulge in the recreational hobby of writing Science stuff (both fact & fiction) for the new magazines that are springing up. The point is you are stacking up against the toughest kind of competition. You've got to know your stuff and cold. But if you have that kind of a mind, a career is there, waiting for the writer who can pull it off. In-on-the-ground-floor and all that "rot", as the jolly English say, if you have what it takes. But a fine little bit of nothing, if you haven't.

For the time being, however, we are side-stepping Television. That is a field for an expert. We believe that with few exceptions no free lance will have a chance here. Only the qualified professional, who can make the change-over & meet the grueling technical, mechanical problems will be welcomed here.

REWRITE

NEWS OF THE CENTRAL MS. MARKET FILE

Our CENTRAL MS. MARKET FILE is steadily & rapidly growing. A rough census shows 1,000 envelopes representing as many markets, plus supporting lists of related markets. There are approximately 50 specialized categories with others being set up daily. In addition we are building files devoted to Services & Source Materials, Picture Libraries, Agents and in a word, every kind of data likely to be of value to writers. Stuff you may need, and wish to lay your hands on in a hurry.

Another forward step: we've organized our file of current magazines. The number ready and sorted alphabetically in categories, is getting to be impressive. As each new issue arrives we slip it into the file. And here's an innovation: as we correspond with writer friends, we send them (1) duplicate clips from the Central Ms. Market File and/or magazines from the duplicate pile. We try to team these where they will do the most good.

Editors & Writers NOTE: send us copies of your magazines. We will exchange in kind... NO charge, of course for this service. And as quantity and variety of our duplicates increase, we'll be able to give you wider coverage.

NEWS WHILE IT IS NEWS

HOMESPUN FUN, CAPPER'S FARMER, Topeka.... Kansas, pays \$1 for each joke it uses. (I've a monthly, and the issue I saw carried nine plus three illustrated with cartoons. Longest was told in 11 lines of type.

OUR DOGS, H. Clay Glover Co. Loy Hanna... 501 5th Ave., NYC 17, uses a rejection slip that states "we are returning your ms. since we have on hand more material than we possibly can use."

The Power to Tax— In Massachusetts dividends are taxed directly at least 3 times, (company income tax, personal income tax, & state income tax). There are dozens of other taxes, federal, state, county, municipal and town. The Boston Edison Co. figures the average dividend of \$2.80 per share is paid only after \$2.78 have been paid in income taxes.

Taxation is slowly strangling our form of democracy, because taxes are drying up capital that formerly went into developing industry. In a scientific age larger accumulations of capital are required to pay for the tools necessary to create jobs for the ever increasing number of workers. But investment funds are becoming constantly more difficult to find. The Power to Tax is the Power to Destroy. YOUR MARKETS, for instance.

NEW HAMPSHIRE TROUBADOUR, Andrew M. Heath, State Planning & Development Commission, Concord, N. H. is an attractively printed magazine that prints short articles & a few poems. Monthly, \$1 per year. No pay, but wide

circulation.

A Feature Story? A recent issue of the N. H. TROUBADOUR reported the opening this summer of a "Patent Model Museum" on the property of Mr. & Mrs. C. R. Gilbert, Center Sandwich, N. H. Open: July 1 — October 11.

OUR YOUNG WORLD, C. L. Wind, Concordia Publishing House, St. Louis 18, Mo., has dropped the word "Our" from its title. It uses a short short (about 300 words) or article in every issue (weekly) and a similar serial... also several filler items. Pay \$2 for longer material, \$1 for the fillers, on publication. Publication is slow, but Mr. Wind is one of the nicest editors to work with. He also edits CHILD'S COMPANION for younger readers.

The June 12th Bulletin of the Anonymous Workshop publishes the prize-winning poems, and a budget of interesting news & comment. In a contest in which permissible rhyme-schemes, within the rules, were announced, 31 offerings were rejected for incorrect form, 22 for incorrect meter, & 26 for bad rhyming. That is one explanation of why poems draw rejections.

In 1949, the Anonymous Workshop contests attracted 1215 entries. This year at the halfway point the figure is 619.

Bill has an article in the July PROFITABLE HOBBIES. Two of the three other pieces contributed to the "Hobby Town Meeting" dept. were also by members of the WCS Family. And two of our gang had short pieces in COLLECTOR-HOBBYIST (June)

Hint: Letter Writers. From one of our WCS Family comes this: "Definitely NOT for 'HOW YOUR Meeting Averaged' is the admission I've won \$5 (third prize) by a romantic letter to one of my 'teen age daughter's comics! It certainly was a simple thing to write.".... (That's a good, practical example of making magazines that are not your meat serve you. Ed.)

JUDGE and AMERICAN FAMILY have both changed ownership recently and are out of the market. **AUTHOR & JOURNALIST** states in the latter case 1,000 mss. are being returned!

TWO TO SIX. Mail to this magazine is being returned by the postoffice: "Removed—left no address."

BETTER HOMES & GARDENS, 1716 Locust, Des Moines 3, Iowa, (a REWRITE subscriber), and **AMERICAN HOME, Mrs. Jean Austin, 444 Madison Ave., NYC 22,** are reported by John D. Steward's BULLETIN FOR BUSINESS WRITERS as "buying a nice lot of mss. from free lances. The rates are excellent. Tip: Slant your stuff, so that it has equal appeal for husband and wife."

Send us all the tips you can. Someone else doing the same, may make your next sale!

REWRITE

SOME NECESSARY DISTINCTIONS

The subscriber-written and payment-in-occasional-prizes varieties of magazine offer a serious problem to the inexperienced writer. We are asked frequently whether they're a good investment of time, energy and *meat*. A snap reply is that almost any outlet is good if it offers payment, gives the writer some experience and adds to his prestige. But it is not so easy to answer this question as a superficial wisecrack of that kind would apparently indicate.

The first question to determine is whether the magazine has sound financial and editorial backing. There is a marked contrast for instance, between some new fly-by-night plan to make the subscribers underwrite the venture, and the older poetry magazines that have stood the gaff for 20 years or more. A second question is whether the editor merely pastes up everything that comes in. Does he have standards, or do you simply wait for your turn to be printed in the space, which is available?

A certain publisher-editor, a good friend of ours, recently told us his magazine, it is said, publishes more poetry than any other. He was frank to add that many of the poems, that he does print should not have been allowed to find their way into type. But it's his opinion, and I agree with him, that the young writer receives a number of advantages in this kind of publication. A *meat* looks an awful lot different to a serious craftsman, when it appears in public type, and a careful editor has gone over it with a sharpened blue pencil. Those who wish, can learn a great deal from such an experience.

But such a magazine is not for experienced writers. As soon as they have grown some wing feathers, they should step out of that nest and learn to fly. There are, however, a number of writers, who have been contributing to that magazine for ten years. They're like high schoolers, who are still content, sadly enough, to play with the grade school kids. Or the occasional tragi-comic, lonely old bachelor or old maid, who frequents the Sunday evening church gatherings for "young people". They are out of their age-group. It is too bad to see them still thinking it is an achievement to hit the magazines that do not reject anyone, if he is a subscriber or can write English. Such magazines, laudable as is their encouragement to beginning writers, do not permanently add to one's prestige.

For the writer who intends to go upstairs and reach the better markets, I believe the two types of magazine we have been discussing should be sharply analyzed. If they are quality magazines that demand a high degree of craftsmanship, by all means write an occasional piece for them. But if they're the low grade, but friendly sort, or worse, the subscription-seeking type, resist the urge, and the easy encouragement to hit them. If

you need the money, and the editor is willing to be "used" that way now and then, win a prize for yourself. Self-preservation has to be thought of in a tough and predatory, a commercially-minded world. But never forget that the magazines beyond your reach are to shoot at first and eventually to be taken. A writer, who does not steadily grow & make his product better, is likely to remain mediocre or even retrogress. That is the "law of the jungle" and a truth to be learned the "hard way". If you are content with mere publication in a magazine whose standards and rate of payment are low and/or irregular, you'll find that sooner or later your professional approach to your craft will deteriorate. It's like the case of the Englishman whom Somerset Maugham once wrote about. He was the only white man in authority on a lonely "station" in the African jungle. But he dressed for dinner every night of his life.

EDWARD W. LUDWIG REPORTS 3 MARKETS

IMAGINATION, Raymond A. Palmer, 1144 Ashland Ave., Evanston, Ill. Bi-monthly, 4 160 pages, 30¢ per copy. This is a new Science-fiction magazine, first issue to appear approximately as of Aug. 1st. Wants good, mature science-fiction stories (all types, including the off-trail). Pays: 1¢ a word and up on *acc.* (and I understand the "up" can be considerable.) A sister magazine to another science-fiction book: OTHER WORLDS. (I learned about IMAGINATION by submitting a story to OTHER WORLDS.)

FATE, Robert N. Webster, same address, bi-monthly, uses articles on the supernatural, & other mysterious phenomena; no debunking. Two types: (1) True stories: plotted narratives with drama & suspense, but not fiction which is not used. (2) Expository articles. Facts carry the drama; simple writing, that is brightened by anecdotes and concrete examples.

THE LINK, 122 Maryland Ave., N.E., Washington D.C. Laura A. Gibbs is man. ed. of this bi-monthly distributed free by discipline to members of the armed forces & patients in the V.A. hospitals. Uses stories under 2,000 words, & articles of interest to servicemen. Emphasizes wholesome adventure & humor. The overly religious story not wanted. It's overstocked & not buying heavily. Pays: 1¢, & 50 days before publication. Miss Gibbs says stories bought now may not appear for a considerable time. (Nevertheless, this is a fine little market for an occasional story or article. Bill)

Thank you, Ed., for three business-like & authoritative market tips.

AMERICAN, "Why Don't They?" Pays \$5 for a new idea. Uses about 15 a month.

"It's the Law". Pays \$5 for examples of ridiculous laws. Illustrated by cartoons. Uses about 4 each month. Enough for a lay-out.

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NEWS OF THE MONTH FOR WRITERS

Translators' Guild of America, Heinz Norden, Temp. Sec., & the Geo. Macy Companies, 595 Madison Ave., NYC 22, is being formed. A standard contract, like the author-publisher contract, is the ultimate goal. Temporary chairman is Lewis Galantiere. Inquiries and suggestions are invited. (This is an excellent idea that should eventually be incorporated into the Authors' League of America. Ed.)

Book Publishers' Council. Good news which should work to the benefit of writers is an announcement by BPC that it has set up a 2-year program under Theo. Waller & a steering committee to "promote the wider reading and dissemination of books." This is a logical, practical follow-up of the Ohio Book Project conducted by the Council between September, 1948 and September, 1949.

Incidentally, this is the kind of project that any writers' club could interest itself in locally for the benefit of its members & all writers. Such projects could counteract some of the publicity given to say, the dog-racing, beano, give-away radio programs, and it could be a real, constructive act to put strength and vitality into Democracy.

CORONET, ESQUIRE, ESQUIRE APPAREL ARTS. have moved their executive offices to a new address: 488 Madison Ave., NYC 22.

ART DIRECTOR & STUDIO NEWS, 39 E. 51st St., NYC 22, \$1.50 per year, is a new magazine. It is the official publication of the "Nat. Soc. of Art Directors", an expansion of the older STUDIO NEWS, which has been covering: art direction, advertising and editorial art & photographic fields in the NYC area. The new magazine will cover these subjects on a national basis. Its first issue was scheduled for June.

Am. Assoc. of University Presses. Considerable discussion of "typesetter" books developed at the recent meeting at Chapel Hill, N.C. Properly used, the offset method lessens costs, which is important for some textbooks that are full of complicated tables. Principal difficulty at present is the limitations in type faces and skill in layout. It was brought out, however, that Varityper and IBM have new faces in production and Fairchild is manufacturing 50 lithoprinters equipped with actual printer's types & Lumitype is being further developed. Therefore, the day is not far off when there may again be a break for books of limited, though very important, circulation. And this of course, can be good news also to poets.

Unique Book Distribution Plan. The Viking Press and the Hilton Hotel Group have tested recently the idea of having 4 or 5 titles of the Viking Portable Library in the 1,079 rooms of the Roosevelt Hotel, NYC. Extension of the idea could help writers greatly.

U.S. Books in England. British Gov't. has relaxed its license restrictions on American books (new fiction & poetry). Not more than 1,500 copies of any one title may now be imported by an English publisher. Foreign publishers are permitted a similar privilege in this country now. Purpose of the plan is to permit testing of a book. If the sale seems favorable, an English edition will be undertaken and the author will benefit.

Crime Does Pay. The VICTORIAN, Robert E. Doren, Jackson Heights 15, N.Y., a good market, incidentally, for freelance writers, took a sharp crack recently at the newspaper & magazine articles that while purporting to report the problems of crime, offer an excellent education in crime for young readers. REWRITE heartily agrees with the VICTORIAN.

We extend the charge, however, particularly against the motion picture, radio & television industries. Their preoccupation and interest in crime is shameful as well as entirely over-balanced. The best way to eliminate crime is to play it down, let us have adequate news coverage, but eliminate entirely the false heroics, sentimentality, silly glamor. If this were done for one generation our crime bill would be cut in half annually.

REWRITE never mentions the crime books in its market tips. It does not intend to do so, although for completeness sake, we keep the record of them in the CENTRAL MS. MARKET FILE. We are proud of the fact that so far as we were aware, no member of the WCS Family of writers sells to any magazine or book publisher, who morally degrades his readers. We won't knowingly publicize any such sales, if they are reported to us. On the contrary we sincerely hope WCS writers will be found writing vigorously on the other side.

The great thing about the Christian religion is that it holds out the strengthening hand of compassion, sympathy and hope to the genuinely repentant sinner. It teaches him, that while there is a breath left in him, he can still do the work of His Father in heaven on this earth. We hope that many writers reading REWRITE, will be inspired to go out along the highways & byways writing the magical story of the miracles that can happen, when men truly love their neighbors, & work together in behalf of a cleaner, happier and more dynamic world for such as these, there can never be any interest in writing the "inside" of dramatic crime, no matter how large the check.

INTEGRITY, Carol Jackson, informs us that it is a "very hard magazine to write for, & we would prefer not to have writers at large try for it, as it will be a waste of time."

GOOD BUSINESS, Unity School of Christianity, Lee's Summit, Mo., invites newspaper & magazine clips showing use of Christian principles in daily living, for its Notable News

REWRITE

department. No payment is specified. But it is a friendly market for freelancers able to do its special kind of reporting on men and women, who have proved that Christian principles are "good business" in day-to-day and business life.

Now in its 27th year, GOOD BUSINESS makes this unusual offer: to try to send a copy, at no charge, with an article covering the specific problems of any business man or woman who writes in.

HAM NEWS, George H. Floyd, General Electric Co., (Electronics Dept.), Schenectady, N. Y., is a house organ devoted to "new electronic developments, general information and questions and answers". Through dealer distribution, it reaches about 65,000 radio hams. A good source of radio & electronic data that writers should know about.

LIFE WITH MUSIC, Richard Drake Saunders, 3309 Bayham Blvd., Hollywood 28, Cal., is a "non-profit, cultural enterprise, publishing a magazine monthly except during two summer months. Uses: short fiction & several articles about interesting personalities, or events in the music world. Short stories, of course, must have a musical slant. Articles preferably 1,000 — 1,500. Pays: \$4 a word, on Pub. At the present time we're fairly well stocked. (A member of the WGS family reports this market a bit slow, but reliable. Ed.)

"Appreciation of Children's Books". That's the title of a course this summer at the U. of N.H. Summer School (Jul. 5 — Aug. 11) by Jennie D. Lindquist, man. ed., the HORN BOOK. Open to anyone interested in children. Good course to combine with Carroll Towle's workshop. Both are good people.

FLOOR CRAFT, Dave E. Smalley, Brazil, Ind., (20,000 circulation; monthly) has appointed WGS writer, Maurice I. O'Connell its correspondent in the Boston area. FLOOR CRAFT, we understand, is especially interested in the writers who can handle regular assignments, on "floor maintenance" of large buildings—public and industrial (no home flooring). It pays \$4 for 1,000 to 2,500 words on acc., & up to \$5 on photographs.

The CHRISTOPHERS, 18 E. 48th St., NYC 17, award \$100 monthly for the best letter on a set theme: "What One Person Can Do". It of course ties in with Fr. James Keller's much publicized and widely read book titled, "You Can Change the World".

The May issue of the Christopher News Notes (free on application; donations toward many expenses of publishing, prizes, etc., gladly accepted) carried a prize-winning letter particularly applicable to writers. A negro woman newspaper-writer wrote: "I start out on the venture of helping to change the world, with two strikes on me. First, I am a woman. Second, I am a negro woman. But I am going to hit a home run...But now I feel I can help to

change the world because Christophers all over the world are doing it—white, black, red, yellow Christophers (Catholic & non-Catholic, Ed.)...They are laboring not to satisfy personal needs, but to help others for the love of God.

"I will write on questions of importance, in the weekly column I have in our newspaper (a negro weekly). And I will tell others (negro men & women, boys & girls) that they too can help change the world, can make it a better place in which to live, if they will just start reaching for the world."

That is just what REWRITE has been teaching writers for ten years. Other people are forced to seek a medium for expressing their faith. But writers have it God-given at the ends of their fingers and in the letters of their typewriters. All they have to do is to build a hit for a better world every time—they come to bat. A story about people, who have lived; an institution for better, happier living; the deeds men do to make a better world. It is the greatest theme, the most dramatic story ever written. And it repeats every time you ring the bell on the center-field scoreboard. The only thing you have to do is get on base, get published, and never be called out on strikes. It takes patience, accuracy, technique. But you can do it, every writer can do it, if he has the will, the heart and the guts. What are you waiting for? Get in there, pal.

THE BULLETIN BOARD

SWING, Bob Dorothy, 1102 Searritt Bldg., Kansas City 6, Mo. Note the new editor. His name was pencilled in on a recent rejection slip signed by Mori Greiner, the former ed. Published by WNN Broadcasting Co., this is a good market for the very short general interest feature (800 words). It has also used a great many "column stoppers" (anecdotes and amusing repartee of various kinds in the manner of the READERS' DIGEST & other digests.)

Selected Publications, Sup't. of Documents, Gov't. Printing Office, Washington 25, D.C. In addition to the regular semi-monthly bulletins, there are now being issued periodical packaged lists of publications built around a special subject,—such as Home Care, Hobbies, etc. This is a valuable and inexpensive source of research material. Many bibliographies are thus obtainable for a trifling sum. A postcard to the above address is all that's necessary to have your name added to the mailing list. Special interests & bulletins, folders, books, etc. can be also obtained by making your wants known. This is the world's largest bookstore.

PUBLISHERS' WEEKLY, 62 E. 45th St., NYC 17 (May 15th issue) contained an article about a recent U.S. Tax Court ruling allowing a writer to spread his income tax over 3 years, if a particularly profitable ms. required 36, or more, months to complete. So, keep records!

REWRITE

LOOK, THINK BEFORE YOU MAIL A MS.

All the textbooks and many professionals, too, will tell you to keep your ms. out on the road. Thus if one comes back, you reach for a new pair of envelopes and send it winging on its way again by next post, as the English say. That is good for the morale; it's a nice, comforting thought to reflect you've got 37 varieties of ms. holding down as many editors' reading baskets. But I wonder if it is good salesmanship.

When you buy anything, whether it be a ten cent package of carpet tacks or a new quick freeze cabinet or television-radio-recorder-record player, you like to think of it as a special tool for better enjoyment of living in the modern manner. Our lives today are all too often plagued by Jerry-built, assembly-line substitutes for what our fathers built by hand and loving individual care. Writing, thank the good lord, has not yet reached the place where it can be turned out that way. A principal defect in the manufacture of movies, it is often said, is just that feeling on the part of the moguls and magnates, who dance to the tune of the Wall Street "bankers", who finance them, in a great many instances, that they can hire writers to create synthetic entertainment. One writer has the job of dubbing in the background atmosphere, another yanks up the plot, and other writers fiddle with the characterization.

You laugh at that kind of writing. You'll say that the best writing springs from one, inspired writer's imagination, a man with a real theme or story, who alone can find the discipline and the art to put it over. He is helped by a skilful editor; in radio or pictures by such mechanical craftsmen as engineers, cameramen, directors, etc. But basically the idea is the work of one man. Symphonies have never been successfully created by the 60 or 80 men who can play them as a work of supreme art. They must first have a composer, then an arranger and finally an inspired conductor, who fuses the work, and special gifts of many musicians. Too often, the movies, striving to entertain in the manner of assembly-lines, with each man tacking on a nut here and there as the chassis flies by, aim to create a single effect from several Towers of Babel.

I repeat, you laugh at this kind of writing. But you go to the other extreme & commit the opposite fault, when you seek to be one type of writer to all editors. You buy to satisfy individual needs, yet you expect some editor to buy your product that's aimed at no particular market. Magazines build circulation by satisfying special types and categories in the overall mass market of all the readers who buy publications. Put trade magazines, such as the Eastern States Funeral Director beside COLLIER'S, THE HUMAN and a few other assorted special periodicals to prove the point that you will find practically no similar types of material in hundreds

of the many thousands of books that sell on the stands or by subscription.

The point is, therefore, that you will in no small measure add greatly to your chance selling, if you will sharpshoot instead of firing blindly at the barn door. Many writers do painstakingly paw over their "market lists". But if they then write down an editor's name and address and merely wrap up a ms. for him, they have only half-done a job that should be done by hand all the way. Why not study that book, if it is available; or if it is not, spend an hour or two thinking about the purpose behind the editing of the magazine and whether your ms. contributes a vital message that falls within the probable scope of the magazine?

If you did this, you would undoubtedly be the wiser and benefit, if only in learning a valuable lesson about writing. Because you'd be almost certain to change a line here, or play up a point there. In other words, you'd tailor your ms. to fit a particular editor's needs. Doing this, you would be more likely to draw a personal word from him. In every writers' magazine you constantly see heated comments about the "impersonal" character of the hated rejection slip. But how many writers have ever stopped to think that they also are being impersonal, if they think that the same ms. has a chance at CORONET & MUN-AL NEW YORKER, let's say.

Sometimes it is impossible to know what a magazine's requirements are. You have to be a machine gunner and not aim directly. But even when you send out a ms. blind, you can individualize your shot. You can write your unknown editor a brief note and tell him why you thought this ms. might interest him. An editor can easily spot the difference. Writers who shut their eyes and fire bang-bang, give themselves away. The fellow who shoots to hit may miss. But many editors will show their appreciation by responding with a personal answer. Not always, or it may be only a smudged pencil notation on the ms.

Being a guy who almost always tries a personal approach myself, I respond to the editor who gives me even a fraction of his interest. Time is too short to waste much on a guy, who deals in impersonal memoranda. So I seek first the editor who talks my language and then I do my darndest to satisfy him. A lot fewer rejection slips accumulate in that way. You can't even hope in a single lifetime to hit all the editors, who are nice to you, but you can build a valuable list of editors of that type.

But when in your speeding you turn up that kind of editor, it becomes doubly important not to close your eyes and pull the trigger with a hope that the wind is blowing in the right direction. Instead of reaching for an envelop, you should study every angle carefully. You want that editor to like you more instead of less. So rewrite your rejects!

REWRITE

THE MONTH'S NEW BOOKS

FUNDAMENTALS OF GOOD WRITING. Cleanth Brooks & Robert Penn Warren. Harcourt, Brace & Co. \$4.75. This is the same book as the authors earlier **MODERN RHETORIC** without the readings from literary sources. It has been adapted, you might say, for the general writer as against the student in an English composition course. Nothing on the jacket indicates the duplication of these two titles, a serious, apparently wilful omission on the part of a publisher. However, both books are the kind that every writer, who expects to become an expert craftsman with words should read and own. A **WRITERS' BOOK CLUB** Selection.

HOW TO WIN PRIZE CONTESTS. William Gunnara. Arco Publishing Co. \$3.00. Using the alphabetical, encyclopaedia method, the book has covered practically every kind of puzzle in popular use today on the radio, in newspapers, magazine and industry. If you wish the thrill and profit of cashing in on our give away age, you should certainly read this title. If you are a serious contestant, you'll want your own copy. The author is a successful contestant. He teaches you many tricks, short-cuts and illustrates his ideas & principles with actual prize-winning examples. A **WRITERS' BOOK CLUB** Selection.

AMOS FORTUNE: Free Man. Elizabeth Yates. Illustrated by Nora S. Onwin. Aladdin Books.. \$2.50. A sensitively written book by one of the members of the UNH Conference staff. An excellent example of how a skilled novelist can pick up a local feature story and write a book about it. The story of a slave a how after buying his own freedom, he became one of the leading and most respected citizens, following the Revolution, in Jeffery, N.H.

I CHOSE JUSTICE. Victor Kravcheko. Charles Scribner's Sons. \$3.75. The author recounts his suit for libel against a French Communist newspaper, which was designed to uncover the brutality and selfish duplicity that he believes are cornerstones of the Russian design to dominate the world. An uneven book but one that shows clearly the futility and senselessness of trying to maintain peaceful relations with a moral outcast in the family of nations. Everyone interested in stabilizing a world of mutual trust and security should read it, to have his eyes opened.

HOW TO BEAUTIFY & IMPROVE YOUR HOME GROUND. Henry B. Aul. Sheridan House. \$3.50. You'll find plans, drawings, illustrations. It covers most of the problems of adapting a home to happy living on large & small grounds.

THE ROOT AND THE LEAF. Margaret Cobb. American Leave Press. \$.50. This is the **Durham Chapbook**, No. 5, the prize winning ms. of poetry submitted at the 1949 UNH Conference—for a prize offered jointly by **REWRITE** & **AMERICAN WEAVE**. Here is a poet with something to say. In many cases she says it subtly, & so you will wish to read the particular po-

BOOKS OF PERMANENT WORTH

I SELL WHAT I WRITE. Jules Archer. \$2.50. A very practical and helpful book, because the author tells just how he went about selling a wide variety of articles & stories. He is frank about his failures, explaining why he missed the mark. A **WRITERS' BOOK CLUB** Selection.

WRITING TO SELL. Scott Meredith. \$2.75. The provocative discussion of practical writing, written by a critic-agent. We disagree with some of the ideas & policies. But any writer can learn much about the practical business of selling by reading this book.

THE WRITER'S BOOK. Ed. Helen Hull. \$4.00. A large & wide selection of articles on practical writing & selling by members of the Authors Guild. Here are selling writers telling how they do it.

WRITING YOUR POEM. Lawrence John Zillman... \$2.75. The first new book in several years, covering the technicalities and craft of poetry writing. A **WRITERS' BOOK CLUB** Selection.

WRITING NON-FICTION. Walter S. Campbell. \$3. Newly revised edition of a book that proves popular with writers. The author sells much that he writes himself.

BUILDING A CHARACTER. Constantin Stanislavski. \$3.00. A great book dramatizing day-by-day training in the famous Moscow Art Theater. Writers as well as actors can learn an enormous amount of real craftsmanship from it. A **WRITERS' BOOK CLUB** Selection.

Buy your books through **WRITERS' BOOK CLUB**. You save money & earn Book Dividends. This applies to all, not just writers' books. If you wish to read & study the latest books—can do so in the WBS Circulating Library. It costs only \$2 plus postage per year. We carry most of these books and others. Lots of 'em.

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15 of each \$1.00 30 of each \$1.90.

All prices plus postage. 30c. is average.

em again. But none of her poems is hurt by a second reading.

REWRITE

HERE'S A LIMITATION ON YOUR MARKET

Here is something serious for writers who earn their living from selling words, to be concerned about. An article in SCHOOL LIFE, official journal of the U.S. Office of Education, states that "simpler reading materials are needed for 30,000,000 adults". The conclusion of Homer Kemfer, specialist for adult & post-high general education, are really shocking. He says:

- (1) Several million adults, aside from out-right illiterates, are too weak in "reading skills" to profit even from tabloids.
- (2) Nearly 1/4th of adults 25 or older haven't gone beyond the 4th grade.
- (3) Nearly 1/2 of all adults have not finished the 9th grade.
- (4) Two-thirds of all of our people never go to libraries, partly because bulk of materials housed therein are too difficult.
- (5) Annual sales of trade books for adults, not textbooks, never exceed one for every 4 adults. Only 25% of our population are book-readers as against 50% for magazines, & 90% for newspapers. Easy to read magazines have an enormous popularity.

The great shortage in reading material is now in the intermediate field. This dearth is endangering the reading skills of those who have learned only at the 2nd to 4th grades. It is a fact that reading skills, like other skills, must be maintained or they deteriorate. And most persons read comfortably one or two grades below the highest grade which they have completed.

Much of the need is in the non-fiction or practical field. Here are the subjects most often mentioned by 36 librarians and evening school principals who were queried:

Subject	Frequency of mention
Citizenship	23
Home-making	20
Family life and parent education	19
Science and technology	18
Health	17
Business	15
Continuing education	9
Arts and crafts	8
Intercultural	8
Public speaking	8
Regulation	7
Elementary education	5
Fiction	5
Letter writing	4
Mathematics	4
Vocational	3
Miscellaneous	3

What's the Answer? The best answer, naturally, is to eliminate illiteracy and raise the reading levels of the better educated citizens. The next best answer is to make reading easier. And the third is to improve the marketing methods so that books will be on a mass market basis, the same as magazines. A fourth is to raise the purchasing power and reading interest of the lower economic group in which the great majority of our citizens find themselves.

Writers, you have a great stake in this!

A NEW POETRY EDITOR SPEAKS HER MIND

POET'S REED, Laetitia S. Wilson, Oak Park, Greenwell Springs, La., in its first issue, had some good ideas, which it expressed in a statement of its credo. "We'll take our prose prosy, and our poetry poetic. But no coined words, no gibberish with unrelated phrases, picked out of thin air. Poetry should flow, with the ripple and rhythm of water. Any so-called poetry that is created for the purpose of making the reader do mental contortions & gymnastics, to figure what it is all about, is not poetry. Throw it out."

"Poetry is emotion, and a poem is a mirror to reflect the emotions of the poet as he sees or feels them. I value poetry as each person sees it from a different aspect and through different eyes... If anyone can describe the ever recurring miracle of life so that a poem makes even one other person more aware of the beauty & wonder of the world about us, I say it is not too trite to be heard. As for the serious poems, the ones to give us thought—the best of these will come from the poets with sufficient wisdom to know whereof they speak." Amen!

THE BULLETIN BOARD

The David McKay Co., book publishers, has moved to its new address: Central Bldg., 225 Park Ave., NYC.

Viking Press is distributing to booksellers and librarians free book marks, listing the books, among others, of Eleanor M. Jewett, a member of the WCS Family.

Appleton-Century-Crofts, celebrating a 125-year anniversary of continuous publishing, is issuing an anthology of 130 selections from books it has published. "The Fruit of the Tree". Same firm achieved some dubious notoriety by publishing Kathleen Winsor's second novel..

Bruce Rogers Educational Fund, American Institute of Graphic Arts, 115 E. 40th St., NYC 16, has been formed to celebrate the contribution to publishing of the great typographer. Idea is to establish a Fellowship for students in graphic arts.

COPY, The Berds, Sid I. Stebel, 139 South Beverly Drive (Suite 333), Beverly Hills, Cal., is a new quality magazine. It states in the Spring, 1950 (first) issue: "We are primarily a short story magazine. We will strive to present pleasurable & entertaining stories—that are also significant. We expect no reader to buy a supplementary text to understand what is printed in these pages... We will also print several articles and a large quantity of poetry. We hope to encourage the unknown writers. We promise them an honest reading." In a talent search **COPY** wrote 550 letters to writers' clubs, 200 to university or college creative writing classes and talked with 700 writers; Result: 1036 mss. but only 35 traceable to these sources.

REWRITE

A RELIGIOUS MARKET

The LOOKOUT, Guy F. Leavitt, 20 East Central Parkway, Cincinnati 10, Ohio, puts out a neat little folder giving its ms. needs; a sample copy will also be sent upon request, gratis. Uses: articles; phases of education by the local denominational church & personal or family problems of Christian life & work. Editorial essays not wanted unless of timely or newsworthy appeal. Pays: 1¢.

Fiction: Short stories (1,000 - 1,500) or serials (8 to 10 installments, 1,200 - 1,500 each). Must be interesting but not mawkish.

Photos: 8 x 10 upright, glossies, black & white contrasts; human interest or amenities, good composition. Pays: \$5 to \$15.

Not in the market for poetry, shorts, fillers.

CAN YOU BREAK IN THIS WAY?

NBC-TV, New York, Boston, Chicago, Wash., according to the Boston Herald, uses on its NBC-TV Caravan program, John Cameron Sweeney, editor, the work of freelance cameramen. It is a 5 nights a week video show with spot & feature movie news clips. "Sometimes the network orders the film coverage of a news 'event', but often the local man telephones a tip (or wires it) in advance. The film when taken, is rushed to the nearest NBC pick-up point (those mentioned above), is processed and telecast the same day. Mayor O'Dwyer of NYC carried shots of himself & his bride by Harry Walsh (Miami cameraman) when they left Fla., so they could be shown the same night in NYC.

This is a market for professional, or experienced cameramen. But it offers an opportunity to the alert news reporter & pix man.

FEDERAL TRADE COMMISSION NEWS

Maurice Blatt, Washington Weekly Gazette, Philadelphia, Pa., charged with issuing one standardized 8-page paper, into which he inserted individual local "mastheads" & datelines, together with paid for ads. disguised as news features. Paper alleged to be irresponsibly given away, although merchants, whose businesses were written up, were told it was a subscription paper.

Universal Radio-Vision Training Corp., of Hollywood, Cal., ordered to cease & desist, in the misrepresentation of correspondence courses.

Corn Products Refining Co. & 15 other companies controlling 95% of the corn derivative manufactured in the U.S., while not admitting guilt, have waived trial and consented to a "cease & desist order" forbidding them to fix prices, with the effect of "depriving the public of any benefit of competition."

The FTC protects you. So, protect it.

PUT YOURSELF INTO YOUR WRITING

In his Foreword to "The Story of Ernie Pyle" which will be published August 25th, Joe G. Miller makes the point that Ernie's peculiar appeal apart from the fact that for millions of people during World War II he told them exactly what they wanted to know about their G.I. sons & daughters, grew out of an uncommon ability to be himself. "His personality so permeated his column, as it had done in peacetime with a smaller audience, that readers came to think of him not as a stranger or but as their friend, their friend Ernie."

That is something worth thinking about. A great asset to any writer is the ability to radiate warmth of emotional interest. Millions of men & women never get enough of it. If you wish to see the living proof of it on any streetcorner on any day of the week, do some simple little act of kindness, or show a little personal interest in someone. See how they and a lot of spectators will immediately respond. It's something that big business with its impersonal, streamlined efficiency and assembly-lined techniques forgets too often. People are hungry for the personal touch that is genuine. They love it. They are bamboozled by baby-kissing politicians, high powered salesmen and others, who promise so much and deliver so little.

Without trying to blow our own horn, I believe much of the appeal of REWRITE and ACE for writers is because we take a real interest in our friends. We are Bill & Elva to a lot of writers we'll never meet. Try it.

A CONTEST WE DO NOT RECOMMEND

We have seen the first issue of CLOVER, a new magazine supposedly published to encourage new writers. Although the purpose is of course laudable, we cannot approve a number of details connected with the prize contest obviously being staged to create circulation. The unsatisfactory details are:

- (1) No closing date specified.
- (2) Registration fee (\$1) for the 2nd & all other mss. submitted. Since a number of the prizes are merchandise donated, one imagines, this can be a source of considerable profit to the publishers, and a winning writer does so at the expense of many others who lose. In effect, a lottery.
- (3) By "certificates of merit" & the publication of a prize winners' mss. in book form, which they can distribute to their friends, a vanity appeal is set up.
- (4) The Contest is open to "all except professional writers (those deriving 40% or more of their income from writing)". It is not clear whether non-subscribers may compete. And such a restriction is not enforceable.
- (5) The lead story in the June issue is unfortunately chosen, because it is a discard from the inept COSMOPOLITAN "Dark Goddess", (short story) Contest a year or two back.

REWRITE

A NEW WORKSHOP TECHNIQUE

The San Francisco Writers' Workshop, Clarence J. Pfaffenberger, Adult Education Center, 1855 Washington St., S.F., Cal., began using an illuminated screen recently to project mss. for group reading and discussion. As a public service to writers' groups were giving the address, and a report by a member of the Workshop on how this new technique is working.

"It's a Beal's Opaque Projector, Model OA-4. It will project photographs, and print mss. 8 1/2 x 11". It has an air cooling system that cools both copy and lamps. AC or DC current. Two 500 watt, 120 voltage projection lamps. The screen is approximately 6 feet & the room can be blacked out in a minute. We have found the best distance to sit from the screen to be 8-10 feet. Ten or twelve students at one time is ideal; over that number makes it difficult to focus.

The reactions of the group vary, but were all agreed that the screen shows up any errors in the ms. format as an editor will see them. Class members who are hard of hearing prefer the screen, and those with poor eyesight, the spoken story. Several complain of eyestrain. They say the screen "pulls" their eyes. Pfaff has compromised. Now the author reads his ms. aloud as it is projected. He is thus better able to put over his meaning to the class for criticism. The implication becomes stronger. So everyone's happy. Except for the fact that we can't write a comment in the dark without pencil flashlights.

"Personally, I think it's swell. It was a horrible shock the first time I saw a ms. on the screen. It made me realize how much any writer can read into his story.

Bettie Kelley

HERE'S A HANDY DESK TRICK

On all of our desks (Bill works at three, Elva at one with an extension table attached to it) we have upright pen & pencil holders. These are tin soup-cans or china jars, when we can find the right size. These are very convenient and time-saving. The ordinary fountain pen, or pencil of the convenient length for writing, sticks up above the smooth-edged top of the can just enough for your fingers to grasp it, ready for writing with one motion (in the case of pencils, if the point is extended upward). We keep several pencils, all of the same favored grade, in each can, and sharpen them periodically. Speaking for myself only, it has become instinctive to drop my tools back in the can, whenever I have finished with them. Result: I never have to fish and search for a pencil or pen. Well, hardly ever. It is a great convenience, energy, & irritation saver.

It saves more time and vital energy, too, to have one desk for REWRITES, another for accounts & a third for mss., mail, etc.

HOW IS YOUR LINE OF INTEREST?

One of the commonest defects in inexperienced writers' mss., whether they be factual or fiction, is the failure to maintain a steady, uniform and sustained line of interest all the way through the ms. This is like the roadbed of a single track railroad running all the way between two cities without any breaks or too many switches leading off to branch (tangential) lines or freight, and side yards.

It is a good test of your ms. after you've finished it, to read it over and see if it's got: (1) real continuity in this respect, & (2) sustained or growing interest. Esther Forbes, the novelist calls this quality "the Rattive Drive". She means that once you're a reader aboard, he can't get off until you've delivered him in the other terminal city. I read Elizabeth Yates' "Amos Fortune: Free Man" in exactly that MANNER. It is a short novel of 180 pages. It covers ten dated periods in the life of this freed slave, between early youth and his death in Jeffrey, N. H. These chapters extend over 75 years, a chronological epoch that more than spans the American Revolutionary era.

I mention these statistics because a time sequence such as this emphasizes the "line-of-interest" and makes it more clearly visible to the naked eye of a reader or writer intent on the basic appeal of a ms. A writer should develop an instinctive feeling about lines of interest, so that he is aware in a minute if his own or someone else's ms. deviates from or contains a broken line. It is after all, the most important vital means of holding a reader spellbound.

You can bobbie a line in several ways. If your line is not continuous, it will always prove weak. The reader can stop, or he will lose the thread of your narrative and maybe he will not be able to pick it up again. If the line is continuous, but contains irrelevant material, or if it permits the reader to wander away on an inviting side trail, it will fail certainly of its intended effect. For the time that you hold the reader's attention, you must be quietly and effectively ruthless. Nothing else must be as important, not even a fire in the next block, or the birth of a baby in the next room.

If you develop your theme carefully, in a series of neat, logical steps, your line of interest will at least fulfill the requirements of a line. If your theme is thrilling or significant enough, it will tend to hold a reader against ordinary distractions. By clever handling you can give it more plausible appeal than it generically contains. A great writer breathes the fire of life into most of his mss. The rest of us, more plodding technicians, have to be content with a careful attention to details. We have to do everything in our power to eliminate faults and make our lines of interest tight.